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Archives of

P

Recorded Sound

M

Vol VII

THE ANTIQUE PHONOGRAPH MONTHLY®

No 10



The "Mielke Dog" (3 $\frac{1}{8}$ " high) — with apologies to Nipper. The spots represent a later repainting. Thus far, two identical examples are known.

WHO WAS HENRY F. MIELKE?

A Look Back at Phonographic Salesmanship

by Robert Feinstein

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DEAR APM:

Question: I recall that you ran production figures for outside horn Victors in Vol. IV, no. 9 and for inside horn Victors in Vol. V, no. 3, but these were only for totals, year by year. Were you ever able to get production figures for individual models?

P.Y., Lincoln, NE

Answer: We are grateful to reader Jeff Lendaro for supplying the following official figures for outside horn Victors, model by model (rear-mount only):

Victor I	94,134
Victor II	125,248
Victor III	103,701
Victor IV	33,055
Victor V	50,839
Victor VI	10,830
Victor O	50,639
Victor Jr.	15,883

Since the total for all outside horn Victors from 1901-1928 was 690,610, and the above models account for 484,329, it is obvious that the remaining models (M, R, P, Z, etc.) accounted for the difference. The most common model would be the II, the rarest the VI.

“ MONOGRAM ”
RECORDS.



7-INCH RECORD.



10-INCH RECORD.

“It came from Toledo” — watch for our forthcoming article on Talkophone and Leeds & Catlin.

WHO WAS HENRY F. MIELKE?

by Robert Feinstein

My continual searching for antique phonographs and related memorabilia has caused me to probe into a number of mysteries — with varying degrees of success in solving them. About ten years ago, while browsing in a Queens, New York flea market, I discovered the unusual Nipper on the front page. Made of heavy cast iron and four inches high, the statuette has been rather sloppily repainted in white with black enamel markings. Recently, I learned that Steve Freeman of Baldwin, New York owns a similar piece, which he bought in a Long Island antique shop. The only difference between them is that his has remained the original black metallic color and has a silver-hued rim on the top of its base. Both Nippers have "VICTOR" engraved in the usual location and the words "HENRY MIELKE, INC." and "242 EAST 86TH STR., NEW YORK CITY" respectively embossed on the left and right sides of their pedestals.

After purchasing the Nipper, I became curious about Henry Mielke and the business that bore his name, but researching them proved to be a slow process. It was not until two or three years later that I put the figurine in a pocket, boarded a subway near my Brooklyn apartment, and got off at Manhattan's East 86th Street Station. I did not really expect to find anything, so was consequently quite surprised when I arrived at 242 East 86th Street and saw a huge neon sign which said "MIELKE MUSIC." It was placed above a seemingly thriving shop that sold records, sheet music, and musical instruments. Upon entering, I asked to speak to the proprietor and when he approached me I inquired if he was Henry Mielke. He informed me that he was not and that he never knew Mielke personally, as the establishment's founder and namesake had died many years before. After examining the Nipper, the proprietor, who never did tell me *his* name, exclaimed that it was "fascinating!" Unfortunately, although he had worked in the store for a long time, he had never seen a dog like mine before and knew nothing of it. He did, however, tell me that the store once specialized in the sale and repair of Victor phonographs.

The complete story behind the Mielke Nipper may never be known, but (in the time span) since that visit, I have learned

much about the man and his firm. I even located an actual eyewitness to his business, none other than the ticket taker at the Tri-State Music Shows!

Henry F. Mielke was born in Hamburg, Germany around 1871, came to the United States in 1887, and became an American citizen in 1892. In 1907, he opened a stationery business at 1628 Second Avenue in the Yorkville section of Manhattan. In either late 1910 or early 1911, he moved one door north, to 1680 Second Avenue and established a camera store which included phonographs among its stock. Until recently, Yorkville was largely populated by German immigrants and Mielke became a prominent community leader, serving as President of the Yorkville Chamber of Commerce and a founder of the United German Societies of New York.

Before Germany sank the *Lusitania* and the United States entered World War I, Mielke made use of the store in fundraising efforts for the German cause. *The New York Times* of October 18, 1914, printed an article entitled "The Iron Ring Is Worn By 10,000 New Yorkers of German Blood," which graphically detailed these activities. Beginning on September 1, 1914, thousands of people came to his shop on Second Avenue, where they either made cash donations or gave their jewels and other valuables. In return, each contributor was given a certificate and an iron ring, containing a Maltese cross inscribed with the phrase, "troubled times." By distributing these items, Mielke was following a century-old tradition, as similar rings and certificates were given to financial supporters of German armies during the Napoleonic wars. However, the newspaper mentioned that the money being raised by Mielke was used to assist the widows and orphans of German soldiers, rather than for buying weapons. *The Times* article described the scene as follows:

The back of the shop, which belongs to Henry Mielke, is piled high with boxes and baskets filled with packages of every shape and size. The phonograph and Kodak business has, of course, gone by the board, and a receiving desk occupies the centre of the shop.

Here come all manner of German folk, the poverty-stricken with some poor treasure, the middle-class with an immense variety of offerings, the near wealthy with crisp green-

backs. The stream of people is constant; in one day as many as 450 persons filed past the desk of Henry Mielke.

And Mielke himself was portrayed as deeply touched by the procession of donors, while seemingly uncaring about his own finances:

"It is the poor people," says Herr Mielke, "who are making the big sacrifices, of course, and it is they who deserve great admiration. I feel sad at times to see them giving up their little treasures which have so much greater value to them, but I can conscientiously tell them that perhaps they, or their children, will someday get a material return. Just a few months ago one of these iron rings and the certificate that went with it, issued during the Napoleonic wars, sold in Berlin for \$4,000."

The above quote is particularly interesting if we assume that Mielke, rather than a later owner of the shop, distributed the iron Nippers. Perhaps he envisioned that they too would someday greatly appreciate in value. In any case, *The Times* article suggests that Mielke's rings and certificates may still be found over a wide geographic area:

At present, boxes and packages are arriving from all parts of the United States, from Salt Lake City, from San Francisco, from Kansas, from South Carolina ... all of which makes every day a busy day for Herr Mielke. "Business?" he says cheerfully, "Business, it is nowhere. But what matters business these days?"

But Mielke's business was far from abandoned, although he began to deemphasize photographic equipment and expand his inventory of phonographs. In 1917 he relocated it to the 86th Street address, still in Yorkville, and it was to remain at that location for more than six decades.

It was there that a young Russian immigrant named Charles Gelman worked in 1919 and 1920, first as full-time store employee and then as part-time traveling phonograph repairman for Mielke's customers. Through the kindness of Allen Koenigsberg, I had the pleasure of interviewing Mr. Gelman this past July. The following slightly edited transcription of Mr. Gelman's tape recorded reminiscences depicts a vastly different Henry Mielke. It also gives us a unique view of Mielke's store and some insight into what it was like to be a phonograph mechanic sixty-five years ago:

"I started working there about 1920, and when I got married I still worked for him

part-time. Mr. Mielke couldn't pay really what I needed, so I was looking for some better things...

I was fascinated by the girl he had working there, a girl by the name of Weker, Miss Weker. I think she was not married at the time. And she had such a terrific memory. She remembered most of Mr. Mielke's stock in records. When people came in for a record she knew right then where to pick it out and played it for them. We had little listening booths there.

We had quite a big store and Mr. Mielke had an office on the side of the shop where he kept his personal belongings. And the peculiar thing is that when he got a letter, not only did he save the letter, which he kept separately, but he opened the envelope and stretched it out and saved it for memoranda. Now when he got a piece of twine on a package, he didn't throw it out. He tied it up ... he had a ball about two feet wide and he would take pieces of cord from it to tie up the packages...

Sometimes he would deliberately mess up his desk in the belief that a disorderly desk gave people the impression that business was good. His desk was filled with all kinds of stuff when he expected somebody, especially from the home (Victor) office. Otherwise, it was as neat as a pin. That impressed me.

Evidently, he was a cheapskate. He didn't pay any high salaries. I think he paid me eight to ten dollars a week when I was working in the store. When he sent me out, I worked on commission for the repair jobs.

Mr. Mielke told me it had to be clean. The job had to be clean. So he gave me a piece of carpet ... and when I came into a house, wherever they allowed me to work, I spread it on the floor, put my tool box on it, and even put my graphite on it. You see, I carried a little graphite, and sometimes I carried a new spring. I put it on the carpet and when I left there wasn't a spot on the floor. It was not easy to travel the subways and do repair jobs in people's homes. And maybe, after working two or three hours ... maybe I got five dollars [for the store]. There were no tips.

Most of the repairs were when the Victrola jumped and the spring had to be regraphited, or they involved a broken spring. If it had a two-spring motor, one of them may have been broken and I put in a new spring.

I think I sold one or two Victorolas during those home visits, and I think Mr. Mielke gave me a commission on them. I think he only carried Victor machines. If he carried

any other kind, I didn't repair them.

Henry Mielke was a large man, easily more than 300 pounds, and he acted so superior. I always had a funny feeling about him. He rarely talked to me. I was a little afraid of him."

Very shortly after Charles Gelman stopped working for him, Henry Mielke sold the phonograph store and opened a retail radio shop at nearby Lexington Avenue and East 85th Street. Perhaps the onset of the Depression in 1929 caused that business to fail, because by the following year Mielke was working as a travel agent. He had often expressed the wish to take a trip around the world before he died. Sadly, he had been afflicted with diabetes for many years and declining health prevented him from fulfilling that desire.

On April 1, 1935, Mielke had a violent sneezing attack and ruptured an artery in his eye. In an effort to save the sight in that eye, doctors confined Mielke to a darkened room for several weeks. He soon suffered a general physical collapse and died on June 15, 1935. Mielke had once been married and the father of a daughter, but his wife and child had died many years before. At the time of his death, Mielke's only surviving relative was a sister Louise Wendt of Philadelphia.

Obituaries appeared in a number of New York newspapers, and when one contrasts those biographical profiles against Charles Gelman's remarks, it can only be concluded that Henry F. Mielke was something of a paradox. Apparently, he was both miserly *and* generous, haughty *and* humble, a man capable of boorish insensitivity and sincere compassion.

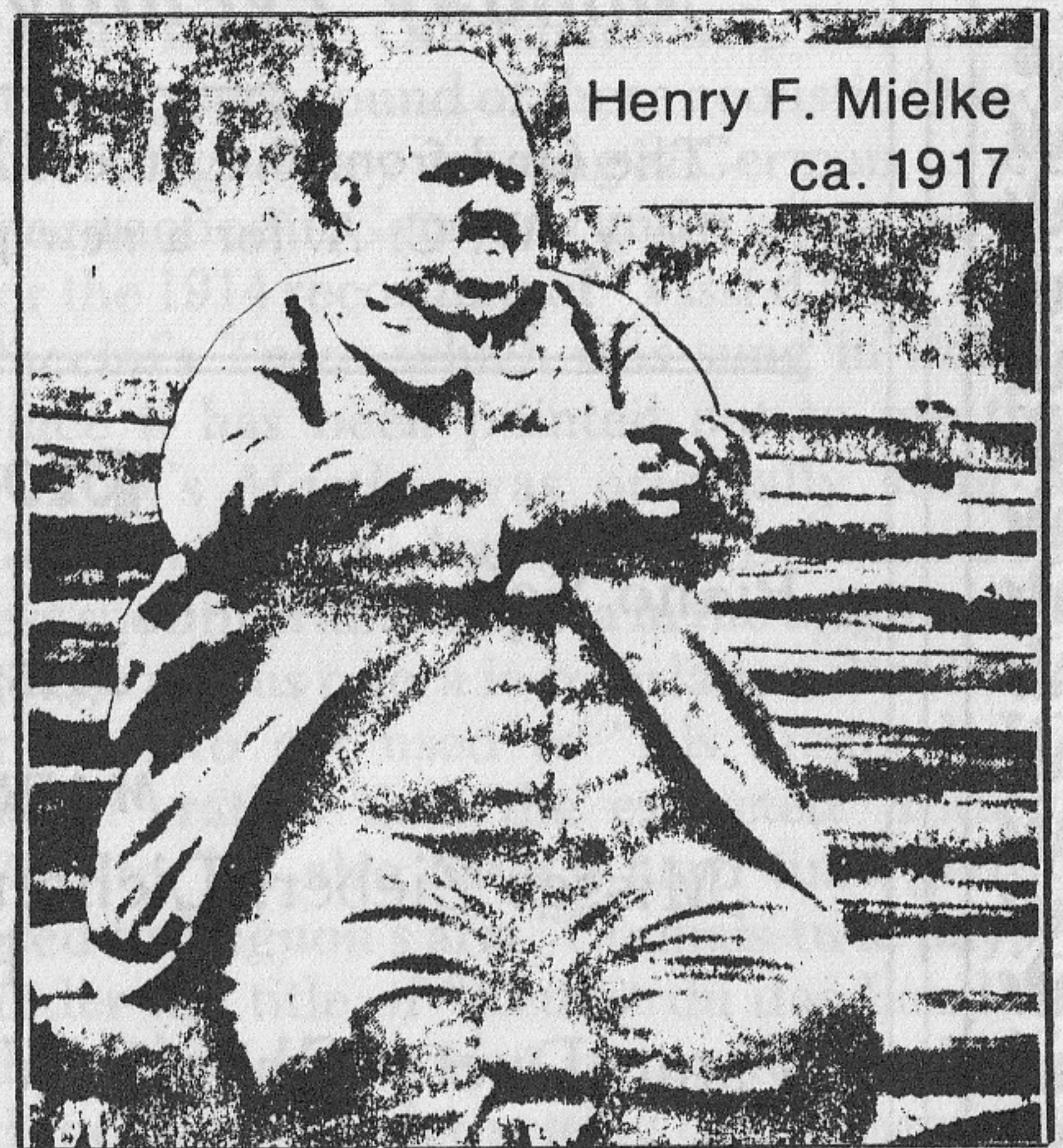
The New York Times of June 16, 1935 noted his service to New York, which included sixteen years as a panelist on the New York County grand jury and a term as President of the Community Councils of the City of New York. *The Yorkville Advance* of June 20th mentioned that hundreds of Mielke's friends attended the funeral services and also said Mielke was:

... a man who devoted his entire life to helping others and working unceasingly and unselfishly for the betterment of the city and community he loved so deeply... He contributed generously to the Odd Fellows (orphan) home at Unionport, N.Y. and endowed its girls' dormitory in memory of his deceased daughter.

And in the same obituary, there appeared the following sentence: "From the very first,



Charles Gelman recalls his days working for Mielke's music shop as he gazes at the "Nipper" that triggered the search.



he was interested in the infant phonograph and talking machine industry and became one of the most prominent merchants in that line."

"Mielke Music" finally went out of business in 1980. A store specializing in the sale of health foods and vitamins now occupies the site at 242 East 86th Street.

As for Charles Gelman, after leaving Mielke's employ he had a long career as an insurance salesman. Always interested in mechanical items, he has been granted several U.S. patents, including two for automatic envelope sealing devices, fifty years apart! At the age of eighty-seven he remains active as a part-time ceramics teacher and an amateur magician. He also continues to be involved with antique phonographs, still working as the ticket taker at the semi-annual Tri-State Music Collectibles Show in Secaucus, New Jersey. No doubt many collectors will have noticed him. □

Thomas A. Edison's Electrical Rag Dolls ...and... Royal Marionettes

Miss HELEN CLEAVER, Accompanist.

Monday evening, March 20th, 1899.

The fund from the Proceeds of this entertainment will be given to the Y. W. C. A. for a new piano.

Programme.

Piano Solo—March, - - - Godard
Miss Barbey.

MARIONETTES:

Misses Zieber, Lichtenthaeler, Nyce, Snyder and
Parker.

Piano Duet—Chopin Waltzes,
Mrs. C. C. Long, Miss Barbey.

RAG DOLLS.

Rhyming Rebecca,	-	Miss Florence Zieber
Agile Annie,	- - -	Mrs. Ralph Lewis
Greedy Gussie,	- - -	Miss Blanch Seidel
Dancing Dorothy,	- -	Miss Ellen Cheetham
Out-of-her-head Ophelia,	-	Miss Julia Green
Lively Lulu,	- - -	Miss Mary Snyder
Lovesick Laura,	- -	Miss Margery Parker
Sleepy Sally,	- - -	Miss Mattie Nyce
Topsy,	- - - -	Mr. Geo. Rick

Mr. WILLIAM HOUSEMAN will take the part of Edison.

RITTER & Co., Prs., 6th & Court.

The location of this scintillating entertainment is unknown (Courtesy of David Kaufman)

FROM THE GOLDEN AGE

by Joe H. Klee

Just as the death of Rosa Ponselle a year earlier had effectively marked the end of one golden age of opera, the death of soprano Maria Jeritza on July 10, 1982 brought another era to a close. Not to say that the two were comparable. They weren't. They were as different as the Italo/American and the Middle European traditions from which they came. They shared a few roles in common during their tenure at the Metropolitan. Yet each had their partisans and each had their share of triumphs both in the house and on recordings. However where Ponselle was the better singer... Jeritza was the supreme actress with a stunning sense of the dramatic. It is therefore unfortunate that we must, unless we are of an older generation, judge Jeritza primarily from recorded evidence. Films would have been a more satisfactory medium.

Jeritza made her Metropolitan debut in 1921 in the dual role of Marietta and the apparition in Erich Wolfgang Korngold's "Die tote Stadt." The big names in the house at the time were Martinelli, Gigli, Ponselle, Bori and Farrar. Caruso had died. Galli-Curci had made her Metropolitan debut as Violetta earlier that week. By the time Jeritza left the Met, eleven years later, she had sung 292 New York performances plus another 56 on tour of 20 roles to which she added a 21st when she returned for one final guest performance in the role of Rosalinda in the Feb. 22, 1951 performance of "Die Fledermaus." She must certainly have been a work horse.

Maria Jeritza's recorded career can be roughly divided into four categories. There was a series of Pathe recordings made in 1908 at which time Jeritza would have been 21 years old, 2 years before she made her debut at a major opera house in a major role. A note on the Jeritza reissue albums available on Court Opera Classics (CO 338) and on Preiser's *Lebendige Vergangenheit* series (LV 122 and LV 227) refers to the Pathe recordings as being currently unplayable, having been made on the "Tiefenschriftverfahren" system. I owe thanks to my good friend Herbert Steinberger for his assistance in translating these liner notes and confirming my suspicions that this lengthy German word refers to the vertical (hill and dale) system of recording used by Edison and by

Pathe at that time. It may have been true that these items may have been at one time untransferable to LP but since then, equipment has become available which would make issuance of the Pathes possible. If this has been done by this time it has escaped my notice. If it has not been done one would hope that eventually it will be so we may hear the earliest recordings of Maria Jeritza comfortably and conveniently in our homes.

The second series of recordings were made for Odeon (1913-1914). Most of these appear on Court Opera Classics CO 338. Although one of them does show up on Preiser LV 227. One cannot help but marvel at the superb sound of these acoustic Odeon recordings. They are sung in German, as was the practice in Germany and Austria, except for the 1914 recording of "Vissi d'arte" from Puccini's *Tosca* which was sung in Italian. Since it has been pointed out to me that Flotow's *Martha* was originally sung in German and not Italian, I've become a lot less snobbish about opera in the original language versus opera in translation. Yet I find it hard to get used to "Als Sieger kehre heim!" rather than the expected "Ritorna Vincitor". I also have a hard time getting used to *Mignon's* aria "Connais-tu le pays?" under the title of "Kennst du das Land?" I find the German text far more suitable to Hugo Wolf's lieder setting of the same text than I do to the music of Ambroise Thomas' aria which is nothing if not gallic. Yet whether the aria in question is from *Tannhauser*, *Faust* or *Girl Of The Golden West*, Jeritza does it well. They're all on here and they're all worth hearing. Especially worthwhile are two excerpts from Karl Goldmark's seldom heard *Das Heimchen am Herd*, an opera little known today.

Maria Jeritza's association with Victor began in 1922 and produced a good number of recordings both acoustic and (after 1926) electric. At first hearing the acoustic Victors sound better than the early electric Victors but one must remember that by 1922 Victor had well perfected their acoustic recording process. In 1926 they began all over using the microphone rather than the horn and it was back to some elementary trial and error. The two Preiser LPs deal mainly with various Victor recordings from both the acoustic and electric period. There is an interesting

comparison to be heard in the two recordings of "Voi lo sapete, o mamma" from Mascagni's *Cavalleria Rusticana*. The 1923 version on LV 122 is from the acoustic era — the 1927 electric appears on LV 227. LV 227 also contains several electrical remakes of material which had been recorded earlier for Odeon, such as Elisabeth's two most famous arias from *Tannhauser* and another "Vissi d'arte". It's these comparisons which give us our best overall sense of the recorded career of Maria Jeritza.

Yet there is another factor which comes into play with electrical recording. The enhanced reproduction and more faithful sound accented Jeritza's flaws as cruelly as it portrayed her dramatic insights and musicality. Jeritza's was a voice, like that of Callas and so many others, that was not perfect. Like Callas, what Jeritza was able to accomplish with her dramatic flair and her stage personality caused audiences to overlook the flaws in the voice. It has been said that her practice of scooping notes was a product of her later career. I believe I hear, despite the acoustic recording, that this tendency existed even as early as her 1913/14 Odeons but became more evident as the advances in recording technology exposed these flaws more clearly.

There is the further question of repertoire. She certainly recorded roles she did not sing at the Metropolitan. This is logical enough. What with Rosa Ponselle and Elisabeth Rethberg in the company there was no need for Jeritza to sing *Aida*. If, in fact, she knew the role in Italian there are no recordings which I know of to attest to the fact. She recorded "Suicidio!" from *La Gioconda* but did not sing it at the Met. This was Ponselle's role in the house. Even more curious is her recording of Brunhilde's "War es so schmahlich" from Wagner's *Die Walkure*. At the Met her role in that opera was Sieglinde whose first act aria Jeritza recorded in 1925. The fact that the recording of Brunhilde's aria was made in 1930 would seem to bear out what was said in the *New York Times* obituary at the time of Jeritza's death. This was apparently a role she "took on" later in her career after 1932 when she left the Metropolitan. We know that she continued to sing after leaving the Met both in Europe and in America. We also know that there was a film career. The *Times* obit makes refer-

ence to a film for the German UFA company of a Lehar operetta. Would that it could have been "The Merry Widow" and would that it could have been done with Richard Tauber and would that it could be found... but if wishes were horses....

If, in fact, wishes were horses we could wish that we had been in the right time and place to experience Jeritza's artistry in person. Those of my acquaintance who *were* there tend to rave endlessly about Maria Jeritza's beauty and acting ability and musicality — if not her musical accuracy. While acknowledging their backstage rivalry Rosa Ponselle in the book which she and James Drake co-authored, *Ponselle, A Singer's Life* referred to Jeritza as "One of the greatest stage personalities in the Metropolitan's history ... a clever and resourceful actress especially in Korngold's "Die tote Stadt." That's a good enough assessment for me, the records demonstrate a voice that even with its flaws was more than acceptable. If Jeritza lacked personal warmth and the Italian style, these were not prerequisite for the middle-european repertoire that made up the most memorable parts of her career. She was assuredly an important part of operatic life in New York and she was one of the last singers of the teens and twenties to survive into the eighties. An era has certainly ended.

This article was first written shortly after the death of Mme. Jeritza. It was then shelved for something like two years because on second reading it seemed to me that I was being excessively kind in overlooking vocal flaws because of the moving events at the time. Having re-written this piece two years later, I hope I have not overcompensated by paying too much attention to the minuses and not enough to the pluses. It is a statement about Maria Jeritza and her place in operatic history that there are enough pluses and minuses to make it go either way with ample evidence for justification. Just as with Maria Callas there were things which Jeritza did so perfectly that they could not be improved upon ... and there were things that both did which can make us cringe in retrospect. Among the other things Jeritza did she was the first to sing "Vissi d'arte" in a prone position. In doing this she began a tradition which carries on until today. She was truly an important part of the Golden Age. □

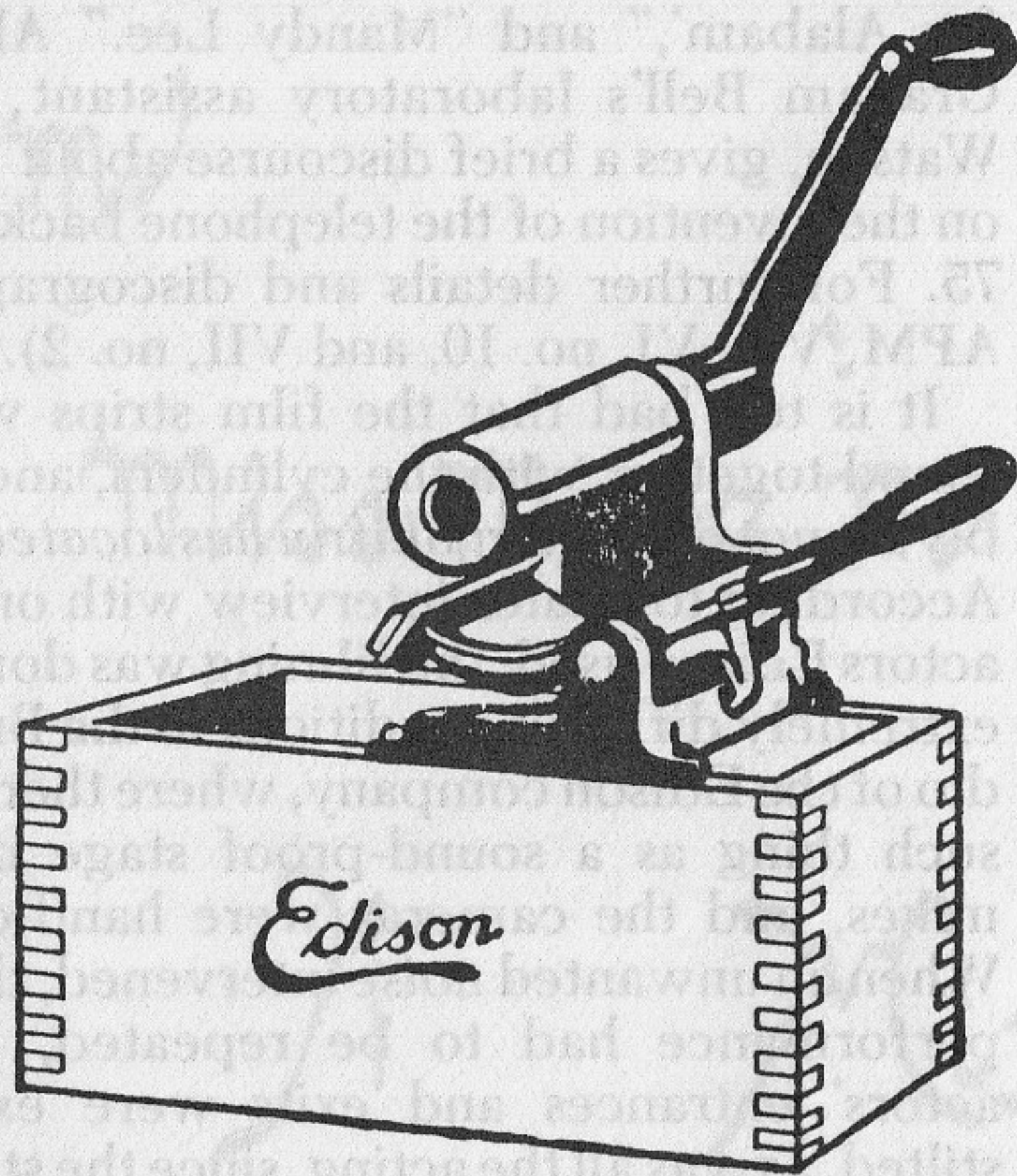
SHAVING RECORDS



ONE of the greatest advantages to be gained from my outfits is the possibility of making records from any matter the owner may desire to select, and at any speed, including word-signs, lists of words and phrases, or any matter which it is necessary to write many times from dictation in order to fasten it securely in the mind.

¶ The blanks sent out are ready for the first record—after that they must be shaved, that is, the surface must be made smooth

again for the next record. This can be done fairly well by use of benzine or kerosine, but the surface is liable to be rough, making the record less satisfactory and intelligible.



¶ To obviate this difficulty the new Edison Home Shaving Machine has been invented, and can be added to any outfit at a cost of \$4.50. This greatly enlarges the scope of the outfit. Each blank sent can be record-

ed upon and shaved fifty times or more, which means that each separate blank represents fifty new records, each having from 500 to 750 and more words—in other words you can make more than 500 new records for yourself with the blanks which go with outfit No. 1 or No. 3. I would advise it as a part of either of those outfits, as it will repay many times the slight added expense.

J. N. KIMBALL

1358 BROADWAY

NEW YORK

This shaver was sold with a 4-minute recorder and 3 blanks for a total of \$8.00 in late 1912.

RECORD REVIEW

FIRST MOVIE SOUNDTRACKS: *The Edison Kinetophone Cylinders* (Mark 56 Records: No. 856)

By Chester Collins

Two indefatigable searchers of obscure treasures of recorded sound, collector George Blacker and George Garabedian, treat us to an interesting historic footnote: Edison's stubborn but fore-doomed attempt to synchronize sound recordings with movies. They somehow managed to unearth eight long-playing (6-minute) cylinder records used in tandem with 400-foot long strips of film in a projection system which Edison introduced in 1913 under the name *Kinetophone*.

What we hear is an extremely rare foray into authentic pre-World War I entertainment — not so much because of the age of the recordings but because Kinetophone was one of the great inventor's rare, resounding failures. The machines, film and records were withdrawn from the market almost immediately, and exhibitors simply discarded them in disgust, unable to attract customers to the unworkable, poorly synchronized venture. Therefore, to come up with any of the cylinders at all, let alone in reproducible shape, must be considered one of the miracles of collector perseverance.

Poor Edison! Genius that he was, he simply could not escape the mental rut of associating sound automatically with *records*. On the other hand, there is a certain melancholy irony in the fact that 70 years later, even so keen a history buff as George Garabedian cannot escape the mental rut of associating any sounds used for movies with a *soundtrack*, and so he mis-titles his album!

No, they are not soundtracks; nor are they "First" because there were other recorded accompaniments to films before 1913, several of them by Edison himself (see *APM*, Vol. V, no. 5). Finally, the cylinders are not "wax," but made of a durable celluloid-based plastic.

But such carping should not detract us from enjoying the rare find; in fact, any dyed-in-the-wool trivia fan derives double pleasure from catching both our revered national inventor and a noted contemporary historian with their pants down. Fortunately, George Blacker's excellent liner notes explain very clearly just what the material is, and take us on a guided tour of some of the many early attempts to harness the balky mule team of records and films.

The audible contents of the album, after we adjust our ears to a certain amount of inevitable surface noise as well as to the unaccustomed acoustic (as compared to electronically enhanced) sound, is remarkably well preserved. There is an assortment of popular and classical airs, vaudeville sketches and the spoken word; there is even a whole miniature minstrel show,

complete with interlocutor, "Bones" and "Sambo," and crude rustic humor. Edison carefully chose performances that would demonstrate the fidelity of his equipment, and thus we have a full range of human voices, sounds of anvils and hunting horns, and even a venerable stage skit based on the premise of two people mistakenly thinking the other person is hearing-impaired, which provides an excuse for shouting.

Along with the vaudeville corn and ancient one-liners, we hear some pleasant singing, ranging from the sextette from "Lucia" to such ditties as "Annie Laurie," "In the Merry Green Fields of England," "Silver Threads Among the Gold," "When the Midnight Choo-choo Leaves for Alabam'," and "Mandy Lee." Alexander Graham Bell's laboratory assistant, Thomas Watson, gives a brief discourse about working on the invention of the telephone back in 1874-75. For further details and discography, see *APM*, Vol. VI, no. 10, and VII, no. 2).

It is too bad that the film strips were not found together with the cylinders, and probably do not exist. [*Art Shifrin has located some*]. According to a later interview with one of the actors Edison used, the filming was done under extremely difficult conditions in the Bronx studio of the Edison company, where there was no such thing as a sound-proof stage or boom mikes, and the cameras were hand-cranked. When an unwanted noise intervened, the entire performance had to be repeated, and the actors' entrances and exits were extremely stilted, as was all the acting, since the stationary horns had to be heeded at all times. There were, as may be seen from some of the stills, production values in the form of elaborate costumes. For the minstrel show, for example, Edison had the orchestra and the actors in period dress copied from the style of the 17th-century French Royal Court, which contrasted strangely with the two "end men" who were in blackface of strictly 19th-century American vaudeville vintage. He also used his right-hand man, William Meadowcroft, who had good business ability but no discernible acting talent, as the conductor.

But a few incongruities never bothered Edison, who knew what he liked and didn't hesitate to indulge his tastes, and so they shouldn't bother us. What is relevant is that this is a unique collection of vintage recordings from an era which left us comparatively few aural recollections, and that as such it belongs in the library of every devotee of recorded Americana.

Available from Mark 56 Records, P. O. Box One, Anaheim, CA 92805 for \$6.95. □

Spin out Balata for silk —

Mixed Bitumen also Asphalt with different
proportions Sulphur - a la Callender + spin to
silk hot + Vulcanize -

mw

Miss Mina Miller Edison

M

Mina Miller

MINA MILLER

Chestnut Maiden

Was

Co

Chicago

NOTICE

Don't forget the next **Tri-State Music Collectibles Show** on **Apr. 14, 1985**, at Meadowlands Hilton, Secaucus, NJ, Sun. from 11 am to 5 pm. For more details, call Bob Barlow at **(201) 533-1991**.

PHONOGRAPHS FOR SALE

Victor IV - \$625; Victor V - \$675.; Victor R - \$575.; Edison Standard A - \$275.; Edison Standard 'Suitcase-style', 4-clips - \$375.; Maroon Gem (D) - \$575.; Home Model A (2) @ \$350. ea. Home Model B, extra nice, w/ orig. banner decal - \$400.; Table-top Orthophonic, oak, \$150.; Universal (cast-iron) talking machine - \$125.; Kaiser (German rear-mount disc) w/ large nickel horn - \$475.; Regal talking machine, rear-mount wood petal horn - \$625.; Columbia AT (high trunion), \$350.; Columbia BK - \$350.; Victor wood horn shipping basket - \$60. Michael Glicksman, 147 Highland Ave., Middletown, NY 10940. Or (914) 343-0136. (VII-10)

Fairy phonograph lamp, orig. excellent cond., plays 78rpm records; Orig. 10-inch Nipper Dog "His Master's Voice". Robert Baker, P.O. Box 914, Klamath Falls, OR 97601.

Two Special Morse Code Practice Cylinder Phonographs, made by **Edison** for U.S. Signal Corps ca. 1938, Model TG-8-(A). Comes with variety of fascinating accessories. \$800 for the pair. Please contact Conrad Beneshan, 44 Clearmont Ave., Denville, NJ 07834. (VII-10)

5" Edison Concert Phono, complete w/ Mod. D reproducer, Music Master oak horn & and orig. cylinder record repeater. Rare. \$2950. Also excellent cylinders, 78's, LP's; Other phonos and horns. James Johnson, 1033 S. Campbell, Casa Grande, AZ 85222.

PHONOGRAPHS FOR SALE

Grille patterns for many inside horn phonographs. Is your grille incorrect or missing? These are authentic, precise, and life-size, and may be used to make new ones; drawn by professional draftsman. Only \$7. ea. Specify your machine or write for list. R. B. Swallow, 10574 E. 5th, Tulsa, OK 74128. (918) 437-9652. (VIII-4)

HOW MUCH IS THAT DOGGIE IN THE WINDOW?



Nipper is back and *Olde Tyme Music* has got him! If you'll send an SASE to the kennel, we'll send you a list of what we have. The tried and true terrier comes in ceramic from 2 1/2" to 12" and in re-inforced polyethylene from 10 1/2" to 36" ... a gasser for your shop or den. Made from the original molds and exclusive at the **Olde Tyme Music Scene**, 915 Main St., Boonton, NJ 07005. Open Wed. thru Sun. 10-5. Phone (201) 335-5040. ((VII-9)

Catalog No. 4 of reproduction phonograph cabinets, lids, horns, etc. Finest quality. Send \$1. for detailed descriptions and prices. **Bill Moore**, 10820 6th St., Gilroy, CA 95020. Or (408) 847-2845, betw. 5 & 8 PM, PST. (VII-10)

Edison machine (ser.#103214) and 17 cylinders; 1 unrelated horn; Sonoraphono (45" high); 300 pop singles, 78 rpm; 130 classical singles (all in albums); 60 classical albums. Itemized list available for SASE. H. Moore, 6 Everett Rd., Carmel, NY 10512. (VIII-3)

PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 165345, Irving, TX 75016. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or call (617) 373-5947 eve's. (VII-10)

Quality Castings Now Available!

Those hard-to-find, front-mount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-5001. (VII-9)

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (VII-10)

Standard Model B with Model K reproducer & orig. 10-panel metal horn, 18" bell dia. w/ horn support, only \$425. Also Colin B. Kennedy 4-tubed radio, has 21" bell dia. mahogany wood Music Master horn w/ amplifier base, \$650. Send SASE for more info. Dan Combs, 114 Colorado, Farmington, MO 63640.

Two-Minute Cylinder Records Wanted!

Would like to obtain from 500 to 1000 good clean brown wax and black wax cylinders, all brands, preferably in containers.

I would like to build a quality collection of cylinders from the early 1890's to at least 1912. I like ballads, vaudeville, popular tunes, marches, political, historical, etc. What do you have?

George Garabedian
Post Office Box 23
Anaheim, CA 92805
(714) 772-4791.

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A 75 page book displaying a representative cross-section of early American made "Talking Machines." 56 pages of phonographs from private collections, all originally photographed. Each machine has a brief description, and pictures give clear detail. Reproduced original advertising pages divide each section: Columbia, Edison, Victor, Unusual and Table-Top phonographs. Also included are several pages on reproducers, horns and accessories, and records, both cylinder and disc. 8½ x 11 page size, printed on high-quality embossed paper with plastic spiral binding for easy reading.

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Parts List, \$2.00 ppd.

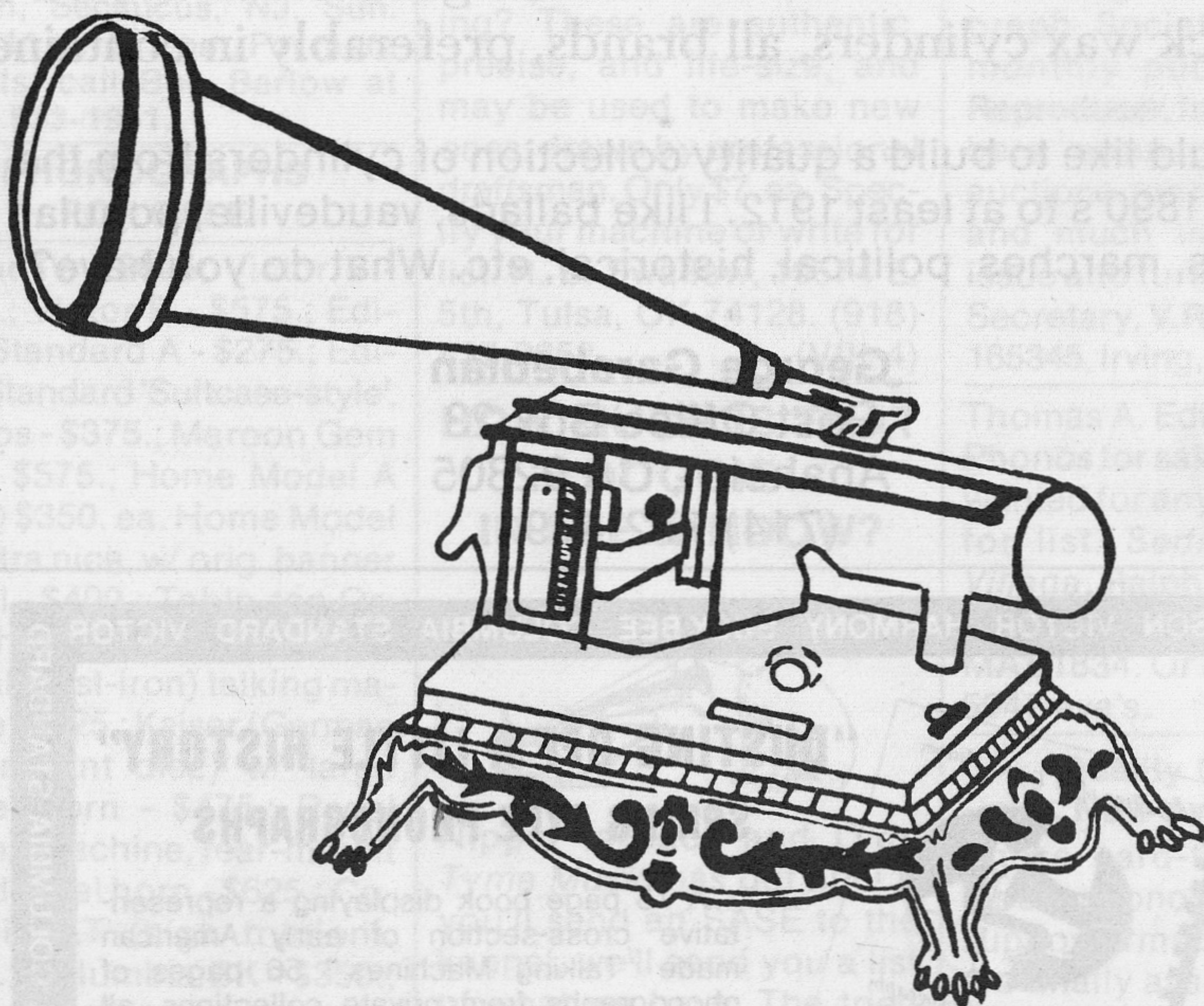
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Complete Machine Shop to make parts that are not available today!

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(U999-2)

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— Upgrade Your Model Q Graphophone —

An outstanding shelf-piece for every phonograph (and Graphophone collector). This special ornamental base, nickel-plated, made of solid, heavy construction, not only adds to the value and appearance of your machine, but gives it greater weight and stability. As the turn-of-century ads said, this base will contribute to the steadiness of your machine, thus increasing the efficiency of your phonograph!

This base has been cast in high quality bronze to capture the carved detail of the original and then nickel-plated to preserve its elegant beauty. It will accept the Columbia Q, Eagle, Busy Bee, and several other open works machines.

This is a limited edition (now ready!). Please order while available for the introductory price of \$125. ppd. Satisfaction guaranteed.

(More detailed, close-up illustrations are available for a SASE).

Aaron Cramer
P. O. Box 537
Brooklyn, NY 11229

PHONOGRAPHS FOR SALE

Busy Bee Grand disc phono, \$395., Standard Model X, \$395., Columbia BE \$350., Cameraphone, \$175., Child's small tin toy phono, \$195., Edison Fireside, \$395., Victor VTLA, needs motor & some wood work, Edison Home phono, \$325., Child's paper roll organ, \$185., Victor VV-VI, \$125., Victor record demonstrated with 78 & 45 turn tables, \$195., Amberola BVI, \$275. Gene Patrick, Rt. 3, Bilton, SC 29627. Or call (803) 338-5720. (VII-10)

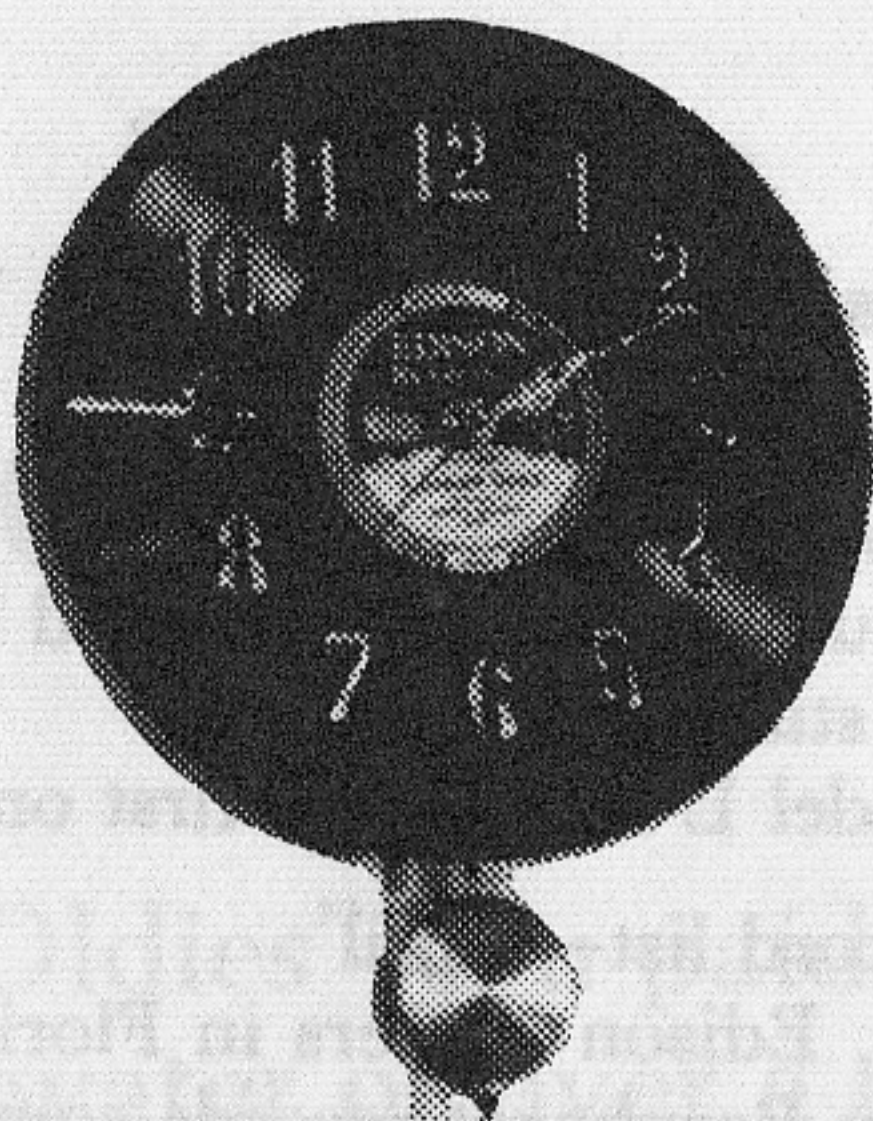
We are pleased to announce the opening of Memory Machines, Houston's only vintage phonograph & record store. **Memory Machines** is a full service phonograph shop, stocking all kinds of cylinder and disc machines, records, parts, literature and accessories. We also do repairs and provide entertainment for special occasions in the Houston area. We solicit want lists, catalogs, and inquiries. Please drop us a line, or better yet, come by when you are in Houston. Our address is 2509 Rice Blvd., Houston, TX 77005. Phone (713) 523-9280 or 975-6627. We look forward to seeing you! (VII-10)

MUSIC SHOW!

New show and sale of phonographs, music boxes and automated musical instruments at *Holiday Inn*, Rt. 10, Livingston, NJ, on Sunday, **April 21, 1985**. 100 set-ups. **Free** bulletin board space for non-dealers. Early birds welcome at 6:30 am. Internationally advertised. **No** early buyer's fee. **Lynn Bilton**, Box 25007, Chicago, IL 60625. Or (312) 677-7455. (VII-10)

Columbia Graphonola Regent, complete & working, \$1400. F.O.B. Musical Museum, Deansboro, NY 13328. (VII-10)

PHONOGRAPHS FOR SALE



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A real Edison Record - serving time as a Clock! Plays Westminster Chime and has a real working pendulum. Quartz movement runs over a year on C-cell battery.

\$59.95 plus \$2. shipping.

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Columbia Model Q, original reproducer and finish, horn, \$195. Edison Standard Model D, orig. C reproducer, clean cabinet & works, horn. \$225. Edison Home Model D, reproduction reproducer & crank, rough lid, finish, horn, \$195. Please add postage. David Franz, 15210 Ocaso St., #F103, La Mirada, CA 90638.

(VII-10)

Six phonos for sale: Edison Spring Motor, w/Mobley Automatic reproducer, w/orig. shipping label. Columbia disc model, BII?, w/ large oak horn. Edison Gem, key-wind, w/ case. Edison Home w/ Diamond B reproducer & blue morning glory horn. Edison Standard, green oak case, orig. brass-bell horn. Columbia BF cyl. machine, plays 6" long cylinders. 100 very clean 2-min. cylinders, extra Home cover & C reproducer. Jeff Lendaro, 5516 Fjord E., Indianapolis, IN 46250. (VII-10)

PHONOGRAPHS FOR SALE

Wear With Pride!

Phonograph Lapel Pins. Quality workmanship of gold & enamel. Two types available: Vic III with brass & black horn or Edison Standard with cygnet horn, only \$8.50 ea. Liz Grubb, 1412 W. Walnut Ave., Lompoc, CA (805) 736-8118. (VIII-9)

PHONOGRAPHS WANTED

Gabel Automatic Entertainers, external or internal horn types. Also any cut-down versions (pre-1922) or ANY parts (especially selector knobs, coin-entry, tone-arms and needle changers), literature, photos, etc. Russ Ofria, 9514-9 Reseda Blvd., #613, Northridge, CA 91324. Or (818) 701-1221. (VIII-1)

Would like to correspond with owners of mahogany-cased Victor V's or obtain literature/catalogs on same. Also want to buy mahogany-cased Edison Gem or Fireside. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VIII-5)

Want outside horn phonographs, complete or incomplete. Parts, horns, catalogs, music boxes, and any information on the Regina Hexaphone. Armand Scroby, 100 Western, Mansfield, OH 44906.

Need Business Phonograph Info. Desire all available information on all models of Edison, and on Columbia machines using wax cylinders or discs, 1888-1972. Also want information on corporate structures and key personnel over these years. Send to Fred MacFee, 13761 Joyce Dr., Largo, FL 33540. (VIII-1)

Would like any information available on a "Skylark" cylinder phonograph. Bob Laney, 2964 Roosevelt Dr., Chambersburg, PA 17201. Or 1-717-263-5847. (VII-10)

“Highlights” of E.P.M. Vol. VIII, 1910

No. 1 January.

Record list—March
Photo of Marie Dressler
Columbia 2nd—Victor 3rd behind Edison
1A still in short supply
Model L reproducer first on Amberola 1A

No. 2 February.

Record list—April
Mr. Edison winters in Florida
Sara Bernhardt records coming

No. 3 March.

Record list—May
A false rumor nailed
“Special Hit” records introduced
Sophie Tucker, new talent

No. 4 April.

Record list—June
Model L replaced by Model M
Combination attachment sale, A - K records
Amberola testimonials

No. 5 May.

Record list—July
A South Pole record
“Casey Jones” a predicted hit
Photo of Wanamaker’s showroom
A trip to South America

No. 6 June.

Record list—August
About Triumph attachments
New Grand Opera talent—Jörn and Polese

No. 7 July.

Record list—September
Premium Records D-1 — D-24
Phonograph description chart
Parts prices
New York City photo—Edison sign

No. 8 August.

Record list—October
Wooden horn introduced
Model M reproducer replaces the Model L
Music Master Horn—an Edison product

No. 9 September.

Record list—November
Amberola in wild mining country
New Model O reproducer on Triumphs and Idelias
Model C reproducer replaces Model A

No. 10 October.

Record list—December
Pictures of four artists
Model O reproducer for Balmoral and Alva Phonographs

No. 11 November.

Record list—January
Artist photos
Edison stock list
Change in Idelia Phonograph finish to maroon enamel
Music Master Horn a big hit

No. 12 December.

Record list—February
First two color E.P.M.
Recording horns discontinued
New Amberola cabinet featured

Volume VIII (1910), available for \$18.95 ppd. from:
Wendell Moore, 3085 W. Hiway 89A, Sedona, AZ 86336.

GREAT ORIGINAL SOUND

FROM YOUR

GREAT ORIGINAL LP's AND 45's

Tired of those "Golden Oldies" you paid so much for sounding as if they were recorded under water or over a telephone line?

Before 1955 (and even later), lp's and 45's were recorded with different equalization determined mostly by the cutting engineer. Playing them back on a modern RIAA phono E.Q. can double the bass, making it dull and booming *and* suppress the highs by as much as 16db, rendering the recording lifeless. This is why the original solid clear sound has disappeared!

The **Owl I Mono Sound Reproducer** enables you to easily select the correct bass turnover and treble rolloff of the original recording for lp's, 45's and 78 rpm recordings.



Price: \$300. (\$6. UPS) MC/Visa Accepted (NY: add sales tax)

In addition to this, the Owl I has a tunable notch filter for noise suppression that reduces noise without adversely affecting the musical content.

The Owl I can be easily integrated into your present stereo system, and — with the flick of a switch — allows you to go back and forth from *Owl Mode* to the Stereo mode of your present system.

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Warranty: 1-year. 10-day money-back guarantee, of course.

PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (CAPS), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$10 a year gives you full membership and 12 issues of the newsletter. You will get to know collectors all over the U.S. Watch for our **Phonovention '85**. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910.

HELP: I NEED PARTS!

Talk-o-phone Machines wanted. Parts, large horns, 7-in. turntable, advertising, etc. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-10)

Works for Victrola & Sonora phonos. Send price lists. George F. Bush, Box 905, Stonington, ME 04681. Or (207) 367-2484. (VII-10)

Wooden cygnet horn for Triumph (oak or mahogany). Also #10 or #11 original Edison cygnet metal horns and cranes. David Cosmo, 2/2 Vista-on-the-Lake, Carmel, NY 10512. (VIII-3)

Need reproducer for an early Gem. Need a carrier arm for a late model Gem. Bob Laney, 2964 Roosevelt Dr., Chambersburg, PA 17201. Or 1-717-263-5847.

Want a source for Amberola Model #50 mandrel spring (U-shaped). George Vollema, 1401 Maplerow N.W., Grand Rapids, MI 49504.

HELP: I NEED PARTS!

Berliner strap-type reproducer and Berliner gramophone with crank coming horizontally out of the rear of the cabinet. Has bent tubular support arm and horn with red stripes. No exposed spring housing. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. Or (702) 747-1439 days (10am best). (VIII-2)

Wanted: Original oxidized "H" reproducer and morning glory crane for Edison **Idelia**. Also Berliner reproducer and horizontal wooden tone arm. I will buy junk machines for parts. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. Or (702) 747-1439 days (10am best). (VII-10)

Wanted: Wooden horns for Victor, Edison or "off-brands". Also would like to purchase cylinder cabinets, any condition. Mike Patella, 14790 SW 14 Str., Davie, FL 33325. Or (305) 473-8641. (VIII-7)

RECORDS FOR SALE

Have many 78 rpm records. Will sell. Do you want? M. H. Hall, P. O. Box 120, Montgomery, WV 25136.

78 Collectors - Attention! Largest collection of 78's ever offered. 1000's — all types & labels. Request catalog. **Memory Lane Records**, 2305 Hungary Rd., Richmond, VA 23228. (TF)

Wanted: 'Siam Soo' records, Columbia A3379.

Stephen Leonard

Wanted: Phono & Music-related toys!

Old mechanical toys, horn phonographs, music boxes, daguerreotypes, animated clocks-bought, sold traded and serviced

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A fantastic collection of Gilmore's Band recordings from Dec. 1891 to 1905. 25 Selections on cassette tape for only \$6.95 ppd. Features the only two known recordings of his band prior to his death in 1892. Don't miss this one! Historical notes included. Order from Olden Year Musical Museum, Box 3442, Arlington, TX 76010. Or 214-298-5587. (VII-10)

Old Edison records for sale. Write: Charles Wray, P.O. Box 271, McClure, PA 17841.

78's — Quarterly auction features the best in vaudeville, comedy, rare labels, pioneer recording stars, ragtime, classic and modern jazz, country, opera, symphonic, etc. All records stringently graded and guaranteed. \$1 subscription, refundable with purchase (no charge to former customers, but please write to be included on new mailing list). Allan Sutton, 8 Dordworth Ct., #304, Timonium, MD 21093. (VIII-1)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.



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The Exhibition Hall of the Meadowlands Hilton Hotel, located only one mile from the Sports Complex will host the Tri-State Music Collectible Show

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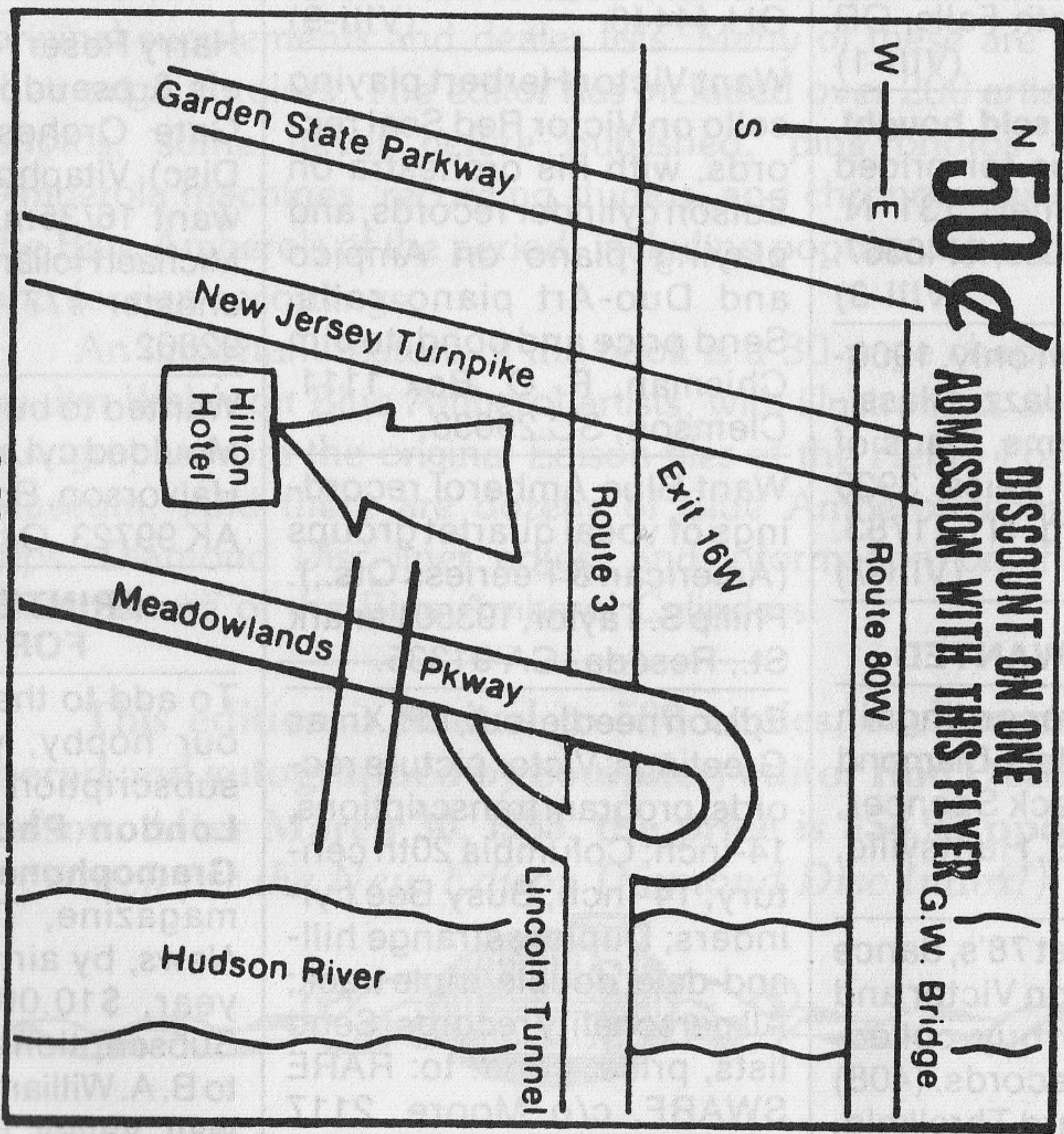
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Admission	3.50
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From NY City-Lincoln Tunnel to Route 3 West to Meadowlands Parkway. At second light make a right into Harmon Plaza and Hotel.

RECORDS FOR SALE

We sell classical, vocal, opera, piano, violin, 78's and LP's, books on singers and record catalogs before 1930. For free list, write: Arthur Knight, 128 Fifth St., Providence, RI 02906. (VIII-4)

World's finest collection. Vocal and instrumental 78 records, LP books on music, programmes, record catalogs, autographed photographs. Catalogs available on request. **Colon Records, S.R.L.**, 33 Orientales 955/57, 1236 Buenos Aires, Argentina. (VII-10)

We sell Classical, vocal, opera, piano, violin 78's and LPs. Books on singers and record catalogs before 1930. For free lists, write: Arthur Knight, 128 Fifth St., Providence, RI 02906. (VIII-6)

Collection of Red Seals: Victors - Concerto - Symphony, "Musical Masterpiece Series" Beethoven, Schubert, Tchaikovsky. Robert Baker, P.O. Box 914, Klamath Falls, OR 97601. (VIII-1)

Cylinder records sold, bought, traded. 2 stamps for priced lists. Ron Kramer, 131 N. Shore Dr., Syracuse, IN 46567. (VIII-3)

Auctions: 78 rpm only, 1900-1940. Popular, Jazz, Classical. No minimums, loads of collectibles. D. Reiss, 3920 Eve Dr., Seaford, NY 11783. (VIII-7)

RECORDS WANTED

Want Ragtime recordings in 2/4 minute cylinders, Diamond Discs or 78's. Jack Spencer, 403 Dell Ave. SE, Huntsville, AL 35802.

Up-tempo, sweet 78's, dance music 1930-35 on Victor and Columbia. Will buy collection of quality records. (408) 257-1589. Richard Threlkeld, 5532 Oak Park Dr., San Jose, CA 95129. (VIII-3)

RECORDS WANTED

Want Edison LP records, spring motor cabinet. Any info on electrically recorded brown wax cylinders, 'recipe' for brown wax. Terry Lewis, 4912 N. Sullinger Ave., Tucson, AZ 85705.

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimba bands, especially those by **George Hamilton Green**. David Harvey, 392 Western Ave., Gloucester, MA 01930. (VIII-1)

Want to buy **military and concert band** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-2)

Al Jolson on *Little Wonder* records. "Back to Carolina", etc. Richard P. de Fabio, 1946 St. Francis Ave., Niles, OH 44446. (VIII-9)

Want Victor Herbert playing cello on Victor Red Seal records, with his orchestra on Edison cylinder records, and playing piano on Ampico and Duo-Art piano rolls. Send price and cond. to Jim Chisman, P. O. Box 1111, Clemson, SC 29633.

Want Blue Amberol recordings of vocal quartet groups (American & Peerless Qts.). Philip S. Taylor, 19350 Lanark St., Reseda, CA 91335.

Edison needle-cut, LP, Xmas Greetings; Victor picture records, program transcriptions, 14-inch; Columbia 20th century, 14-inch; Busy Bee cylinders; Duplex; strange hill-and-dale; double/triple track; All personality records. Send lists, price, cond. to: RARE SWARF, c/o Moore, 2117 Banks, Houston, TX 77098. (VIII-2)

RECORDS WANTED

Standard Model A disc records wanted. Send list and prices to: Roger Geyer, 503 Hofnagle St., Philadelphia, PA 19111. (VIII-2)

Carlos Gardel and Glenn Miller on 78 rpm records. Clara Koser, 2681 W. 2nd St., Brooklyn, NY 11223. (VIII-2)

Want Bell 1048, *Susan Slept Here/Hold My Hand*, RKO, 1954; Decca F-7574, *I Can't Love You Anymore*, Bebe Daniels. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128. (VIII-2)

Want Ethel Merman 78's, on Victor and Brunswick; and Decca 27654: "The World is Your Balloon." S. Koenig, 1298 Wickapecko Dr., Ocean, NJ 07712. (VIII-1)

Columbia 4562, *Loo-Loo (Hit the Deck)*, Tresmand, London, 1927. Ralph Reithner, 2952 Magliocco Dr. #14, San Jose, CA 95128, USA (VIII-2)

Harry Reser records, all labels & pseudonyms, Golden Gate Orchestra (Diamond Disc). Vitaphone tracks. Also want 16/35mm silent films. Michael Holland, 1835 S. Manchester #77, Anaheim, CA 92802.

Wanted to buy: Edison Gold Moulded cyl. records. Duane Halvorson, Box 703, Barrow, AK 99723. Or 907-852-7955.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? Our magazine, *The Hillandale News*, by airmail is \$14. per year, \$10.00 via seamail. Subscriptions should be sent to B. A. Williamson, 157 Child-wall Valley Rd., Liverpool, England L16 1LA. Payment should be made to C.L.P.G.S.

EDISON



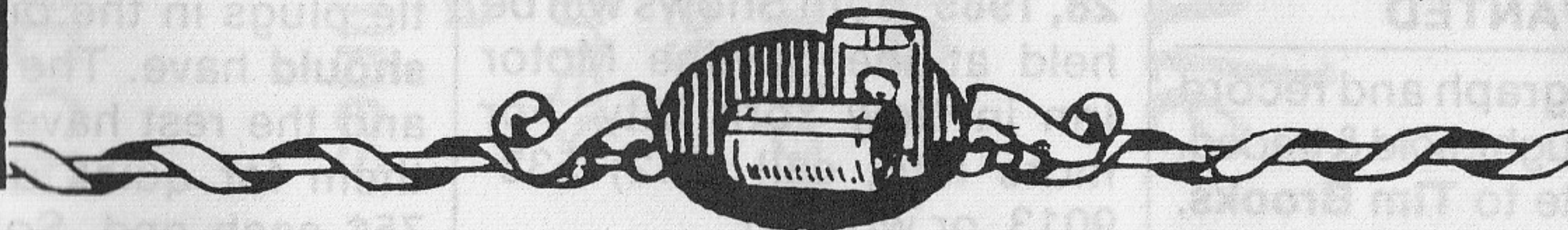
BLUE AMBEROL RECORDINGS 1915...'29

Edison Blue Amberol Recordings, 1915-1929, is available from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

This edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. After March 30, 1985, the price is \$54.95 ppd.
(Watch for the New Edison Diamond Disc Index!)



PRINTED ITEMS FOR SALE

Send for our Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR**, P. O. Box 3194, Seattle, WA 98114. (VIII-4)

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

New books available from Allen Koenigsberg:
The Guinness Book of Recorded Sound, \$15.95. **Cohen on the Telephone**, (A History of Jewish Recorded Humor and Popular Music, 1892-1942) by M. Corenthal, \$12.95 ppd. **The Encyclopedic Discography of Victor Recordings, Vol. I (1900-1903)**, 462 pp., \$49.95 ppd. Write: Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

R. D. now preparing new book indexing all Edison disc recordings, by Ray Wile (1910-1929), including label types (illus.), pseudonyms, artist index, etc. Watch these pages. New price on *Edison Blue Amberol Recordings, 1915-29*, \$54.95 ppd. effective Mar. 30, 1985. Limited number left. Available from **APM** or Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 84-22M 264th St., Floral Park, NY 11001.

This is the 70th issue of APM!

ITEMS FOR TRADE

Lakeside 2-4 min. cylinder phonograph, w/ inside horn, mahogany case, w/ 1 Lakeside cylinder. Sell or trade. Arthur Wohl, 101 Clark St., #3K, Brooklyn, NY 11201. Or call (718) 834-8993

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Phonograph Dancing Dolls: expertly produced **Shamandy, Banjo Billy, Boxers & Rastus** too! Lg SASE for free brochure. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. (VIII-2)

Record sleeves: 7" heavy-duty green sleeves, only \$44/1000. 10" green sleeves, \$49./1000. UPS collect. 78 storage boxes, \$2. ea and less. Write for free list of other sizes & prices. Memory Lane Records, 2305 Hungary Rd., Richmond, VA 23228. (TF)

Sheet Music, all categories (SASE for details). Want lists welcomed (have helped many). Wholesale lots bought; travel to purchase. The McCall Archive, 444 East 10th St., Suite 147, New York, NY 10009. (VIII-9)

Free catalog - 7,000,000 tubes in stock, antique, rare, all types. Fully guaranteed, lowest prices. **Unity Electronics**, P.O. Box 213, Elizabeth, NJ 07206.

MUSIC EXCHANGE SHOWS

Dealers wanted for Music Exchange Spring Shows - The Phonograph, Sheet Music, and Radio Show on **May 5, 1985** and the Used/Collectible Musical Instrument and Accessory Show on **April 28, 1985**. Both Shows will be held at the Skyline Motor Inn in New York City. For more info, call (212) 533-9013, or write to:

Music Exchange Shows
110 St. Mark's Place
New York, NY 10009

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Cylinder cabinet spindles, excellent quality, .125" wall ply cardboard with white bond overply. 1.625" O.D. and 3.125" tall. \$13/100 plus \$3. shipping. Call 313-282-8768. Timothy Goon, 15660 Cumberland, Riverview, MI 48192. (VII-10)

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The Antique Phonograph Shop
32 S. Tyson
Floral Park, NY 11001
(VII-10)

Nipper Decal for Victor wood horns. Nice. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VII-10)

Is your Edison Opera complete? Yes? Are you sure? Well, maybe, but if your Amberola 1A, IB, III, Opera or School does not have the little plugs in the oil holes, it **should** have. The 1A has 3 and the rest have 5. I have them for quick delivery at 75¢ each ppd. Solid brass. Wendell Moore, 3085 W. Highway 89A, Sedona, AZ 86336. Or 602-282-3419. (VII-10)

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I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

Gramophone needle tins wanted, particularly American Columbias. Many British & foreign for sale at \$2, \$3. incl. HMV, Songsters, Columbia. Details: R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. (VIII-6)

Need 12-inch Victor record sleeve in excellent cond., portraying Caruso. Tony Palmer, 609 Crown Colony Dr., Arlington, TX 76011.

Operatic memorabilia wanted! 1880 to 1925: Programmes, photographs, autograph material, books, magazines. Caruso and Farrar a special interest. Albert M. Bary, Garden Ct. Apts. D-411, NE corner 47th & Pine Sts., Philadelphia, PA 19143. (VIII-3)

Musical instruments, violins, bows, banjos, guitars, mandolins, plus... related antiques, collectibles, and ephemera! Glenn Kramer, 20E Taylor, Fishkill, NY 12524. Or (914) 896-6390.

Fiber (wooden) needles and needle cutter. Also information pertaining to manufacture and use of such needles. Steve Meltzer, 152 S. Canon Dr. #8, Beverly Hills, CA 90212. Or (213) 550-8992.

Wiring diagram for Wurlitzer 2250. Electron. Fernandez, Box 2362, Hato Rey, PR 00919.

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